The Department of Music

of

The University of Alberta

presents

DAVID SWAN, pianist

Winner of the first S. C. Eckhardt-Gramatté competition

Thursday, October 7, 1976 at 12 noon

Room 1-23, Fine Arts Building

Sonate für klavier, Op. 1	Alban Berg
Deux Études de Sonorité	François Morel
Klavierstücke, Op. 33A (1929) and 33B (1932)	Arnold Schoenberg
Sonate No. 5 (Klavierstück) I Moderato e deciso II Meno mosso III Vivo ma non troppo	S. C. Eckhardt-Gramatté
Variations (1964)	Jacques Hétu

PROGRAM NOTES

S. C. Eckhardt-Gramatté was born in Moscow and spent her early years in England. She was both a piano and a violin prodigy, and began to compose at the age of 6. Her first instruction in music was from her mother, a former pupil of Anton Rubinstein, and she continued her studies at the Paris Conservatoire.

She performed extensively in Europe, but in the early 1930's began to devote herself exclusively to a career as a composer.

Her first marriage was to the German painter, Walter Gramatté, who died in 1929. She later married Ferdinand Eckhardt, an Austrian by birth, who is a writer, art critic, and museum director.

She lived in Berlin from 1914 to 1939, then in Vienna until 1953 when she moved to Canada.

Her compositions include works for piano, violin, orchestra, and chamber music.

She died in Stuttgart, December 1974, while on a visit to Europe.

Sonate No. 5 (Klavierstück) was composed in Vienna in 1950, commissioned by the International Society for Contemporary Music. It is one of the most-performed of her works, premièred by Dr. Hans Weber, January 1951, in Vienna. The first North American performance was given in Boston by Andrew Heath in 1955; the first Canadian performance by Diedre Irons, April 1964, for C.B.C. Winnipeg.

To quote from the composer's analysis:

> "This sonata belongs to my third style, influenced by the twelve tone music which was current at that time in Vienna where I met Webern and other pupils of Schoenberg. It is, however, anticipating my fourth style, with the emphasis on intervals.
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> First movement - is worked on my own tetrachords together with a twelve tone theme. It ends with three fortissimo bell-tones which are a bridge to the second movement.
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> Second movement - is built on low bell-tones and on 'negative pedal' effects, with my own typical harmonies.
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> Third movement - brings the further development of the first movement, in three parts: theme with variations, miniature fugue, and a short reprise from the first movement."